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he was later to obscure in vapor. The National Gallery contains the famous "Calais Pier," exhibited in 1803; the Royal Academy, "Fishing Boats in a Stiff Breeze," and above all, "The Shipwreck: Fishing Boats Endeavoring to Rescue the Crew," painted in 1805, and exhibited the following year in Turner's studio. This last picture was bought by Sir John Leicester, afterward Lord Tabley, who exchanged it later for "The Sun Rising through Vapour," which Turner bought back at the Tabley Sale of the 7th of July, 1827, and which by his will is left to the National Gallery on the condition that it shall always hang between two pictures of Claude Lorrain. Other pictures of that period can be cited whose coloring has become somber, while the "Falls of the Rhine" has retained surprising freshness.

The picture was acquired, doubtless shortly after its exhibition at the Royal Academy, by Sir John Leicester, a warm friend of Turner, who twice painted the picturesque castle of his opulent and generous patron—"Tabley House, Calm Morning," and "Tabley House, Windy Day,"—both exhibited in 1809 at the Royal Academy. It is in this castle, where Turner stayed a long time in 1808 and filled several sketch books, that the "Falls of the Rhine" was preserved until recently. An illustrated catalogue of Lord Tabley's gallery appeared in 1825. Two years later, at the death of Lord Tabley, the collection was sold publicly, but the heirs bought back a part of the most valuable works, and among others, the "Falls of the Rhine." It is worth noting that Lord Tabley was one of the first English collectors to open his gallery in London to the public, an example which has been imitated with great liberality, and whose happy tradition persists to the present.

The "Falls of the Rhine" is hence one of the most important, the most typical and the best preserved of the early works of Turner, whose genius may have developed, but who may from this moment be considered as one of the great landscapists of all time. He executed the picture while already engaged on the landscapes of the *Liber Studiorum*, which were to appear the 20th of January, 1807. There is no doubt that Mr. Francis Bullard, who made this Museum the richest in Turner prints, would be happy at its acquisition of so notable a work of his favorite artist.* J. G.

Old Magazines for the Library

A COLLECTION of pictures clipped from magazines has been planned for the use of the Museum School, and gifts of old magazines would be very welcome. Any illustrations which are fairly well printed will be of use. Parcels sent to the Library of the Museum will be promptly acknowledged.

*Mr. Bullard's book on the *Liber Studiorum* ("Liber Studiorum, J. M. W. Turner. Miniature Edition." Gowans & Gray, Ltd. London and Glasgow, 1911) reproduces the drawing in the Tate Gallery representing the Falls of the Rhine, taken from the left bank, as a study for an unpublished plate of the *Liber*.

Francis Bartlett

Died September 23, 1913

AT a meeting of the Trustees of the Museum of Fine Arts held on October 16, 1913, the following minute was adopted:

"By the death of Francis Bartlett on September 23 the Museum has lost its largest benefactor and one of its wisest. He served as Trustee for twenty-three years; he was put on important committees; in 1900 he gave \$100,000 for the purchase of objects of art; in 1912 he gave property valued at \$1,350,000. The terms of this last gift were extraordinarily liberal and far-seeing. He personally preferred two directions of expenditure, namely, the purchase of works of art which would add distinction to the collections of classical antiquities and of paintings; but he left the Trustees free after the lapse of three years to spend the income and even the principal of his great endowment as they should think best.

"The Trustees make record here of their high respect and admiration for the public spirit, generosity, and wisdom of Francis Bartlett."

A Carel Fabritius at the Museum

AMONG the Dutch pictures at the Museum certainly one of the most important is the full-length portrait of a "Cavalier with a Page Holding His Horse," attributed to Peter Thys, an Antwerp painter of the School of Van Dyck.* The attribution of this thoroughly Dutch painting to the Flemish School is due to an escutcheon which seems to be that of the Antwerp burgo-master, Halmale, of whom exists a portrait by Peter Thys at the Antwerp Museum. However, this escutcheon has been added later on, as can be seen. Moreover, this picture shows no influence whatever of Van Dyck and not the slightest resemblance to the Peter Thys at Antwerp. But it is altogether like the School of Rembrandt, and is even very near to that master. Heads and hands show a striking resemblance to those in the rare works of Carel Fabritius. Comparing the cavalier with the Abraham de Notté at the Amsterdam Museum or with the two heads belonging to Dr. C. Hofstede de Groot, the same treatment of the details can be noticed; as, for example, the loose drawing of the eyes, the summary painting of the ears and the hands, the simple and masterly modeling of the faces, the broad and easy brushwork with the Rembrandtish *impasto*, and the way the lights are put on the nose, the mouth, and round the eyes. Striking is the masterly and brilliant rendering of the glittering silver and gold brocade costume and the golden

*The dimensions of this picture are: height, 2.275 m.; width, 1.585 m.



Cavalier, with a page holding his horse

Attributed to Carel Fabritius (d. 1654)

Gift of Francis Bartlett

knob of the cavalier's sword, which Rembrandt could not have painted better.

Remarkable is the long curling hair of the page, which has been treated in the same spontaneous and sketchy way as the hair of the portrait of himself by Carel Fabritius at the Rotterdam Museum, while the simple and classic folds of the costumes are identical with all those in his other works. Characteristic of Carel Fabritius are his light backgrounds, which he also partly introduced in this picture by putting the page against the white horse.

The picture, apart from some repainting of the hands, is in excellent condition, only, as so often happens with pictures relined in England, it has been subjected to a process of flattening, in the course of which all the *impastos* have disappeared.

Carel Fabritius was an ill-fated master. He was killed and most of his pictures were destroyed by an explosion at Delft in 1654. Of the few pictures left, the most important, a large full-length family group, perished in a fire at the Rotterdam Museum in 1864. As a compensation for this loss, the Boston Museum may claim to possess the most important work of this great pupil of Rembrandt, who, while much influenced by him, did not lose his own individuality. J. O. KRONIG.

Okakura-Kakuzo

1862-1913

OKAKURA-KAKUZO was born at Fukui, the capital of Echizen Province, Japan. His father was a *samurai* who, feeling a deep interest in developing the trade of his country, obtained permission to relinquish his rank and devote himself to mercantile affairs in Tokyo and Yokohama,—a pursuit in which he was able to amass a comfortable fortune. Under such circumstances Okakura-Kakuzo received his early education and, while still very young, entered the Department of Literature in the Imperial University of Tokyo. Here he employed much of his time in the study of English and Chinese, and in 1880, at the age of eighteen, he graduated with the degree of A. M. and with honors in Philosophy and English Literature.

While a student at the University he came into intimate contact with the late Prof. Ernest F. Fenollosa, who was then lecturing there, and under whose stimulating influence Mr. Okakura's attention was, perhaps, first turned to the field of endeavor in which he afterward attained such distinction. From Fenollosa he received many of his early impressions in regard to the arts and ideas of the West, and in return acted as interpreter at Mr. Fenollosa's lectures, accompanied him on tours of research among the temples, and read widely on matters pertaining to art in the literatures of China and Japan.

In 1886 he became Secretary to the Minister

of Education, and was put in charge of musical affairs. But later in the same year he accepted an appointment to membership in the Imperial Art Commission which the Japanese government organized and sent abroad to study the fine arts of the Western world. The results of these investigations in Europe and the United States met with just recognition, and on Mr. Okakura's return to Japan, the Government showed its appreciation of his services and attainments by making him Director of the new Imperial Art School at Ueno, Tokyo. This institution represented the first serious reaction against the lifeless conservatism still affected by adherents of the Bijitsu Kyokai Art Association and the equally uninspired imitation of Western Art fostered heretofore in the old Government Art School. While recognizing the ideals and realizing the possibilities of ancient Japanese Art, and at the same time aiming at a love and knowledge of the more sympathetic aspects of art in the West, the new school sought to rehabilitate the native arts on a new basis whose corner-stone should be "Life True to Self." For the carrying out of such a project Mr. Okakura possessed unusual qualifications, equipped as he was with a profound and reverent understanding of Asiatic Art, and a considerable familiarity with the best that Europe had produced. But rapid political changes in Japan brought in their train renewed insistence on the adoption of Western ideas in every branch of activity, and when, in 1897, it became clear that European methods were to be given an ever-increasing prominence in the curriculum of the new Art School, Mr. Okakura felt obliged to resign his Directorship. Six months later he had gathered about him thirty-nine of the leading artists of the time,—including such painters as Hashimoto, Gaho, Kanzan, and Taikan,—with whose collaboration he organized and opened the Nippon Bijitsu-in, or Hall of Fine Arts, at Yanaka, in the suburbs of Tokyo. Here a fresh effort was made to assimilate all that is best in Western Art with the loftiest native traditions, so as to extend, without impairing, the vigor of national inspiration. The major and minor arts in all their forms were practiced and exhibited, and the success which attended this undertaking was soon felt in the strong influence which it exerted.

Prior to and during these activities, however, Mr. Okakura was profoundly interested in the researches which the Government had been led to make with a view to seeking out and registering the art treasures which then, much more than now, were scattered among the temples and monasteries of Japan. The first tentative steps in this direction were those taken by Professor Fenollosa during the early eighties. But the work was soon more thoroughly organized, accurate registration was begun, and to the prosecution of this important task Mr. Okakura devoted much of his energy. As time went on, stress was laid upon the increasing rapidity with which the great paintings